

# "King René's Daughter"

A Lyric Drama

in One Act.

founded on

HENRIK HERZ'S FAMOUS PLAY.

*Music by*

## JULIAN EDWARDS.

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# "King René's Daughter."

## DRAMATIS PERSONAE.

KING RENÉ (Count of Provence.) . . . . .	BASS.
IOLANTHE (his daughter.) . . . . .	SOPRANO.
COUNT TRISTAN OF VAUDEMONT. . . . .	TENOR.
SIR GEOFFREY OF ORANGE. . . . .	BARITONE.
SIR ALMERIC. . . . .	TENOR.
EBN JAHIA (a Moorish physician.) . . . . .	BASS.
BERTRAND. . . . .	BASS.
MARTHA (his wife.) . . . . .	MEZZO SOPRANO.

Count Tristan's followers.

Iolanthe, daughter of King René, and Tristan, son of Count de Vaudemont, are betrothed in infancy, to end an ancient feud.

Soon after this compact, Iolanthe is by accident deprived of sight.

By the King's command, her blindness is not only kept secret from all the world, but she also is reared in utter ignorance of her affliction.

Ebn Jahia, a Moorish physician, promises to restore her sight, but informs the King that she must first be told, she is blind.

To this the King objects.

Tristan who arrives in King René's kingdom in the guise of a Troubadour to claim her hand; by chance strays into her retreat.

He sees her and becomes enamoured of her, not knowing her to be his betrothed.

His horror when the fact of her blindness dawns upon him, gives place to extreme astonishment, when he discovers that she is totally unconscious of her loss.

He informs her of it, thereby removing the chief obstacle to the success of Ebn Jahia's undertaking, and the physician eventually cures her.

Tristan meanwhile annuls the marriage contract with King René's daughter.

He declares war; returns by stealth to claim the unknown one, and, is there surprised and overjoyed to learn that she is Iolanthe, King René's Daughter, and no longer blind.

He gladly renews the compact, which is consummated by their union, thus ensuring peace and happiness.

*The action takes place in Provence, in a valley of Vaucluse and lasts from the afternoon to sunset. The period is the middle of the Fifteenth Century.*

# "King René's Daughter."

A Lyric Drama in one Act.

## PRELUDE.

JULIAN EDWARDS.

*Allegro molto.*

Piano. *ff*

The first system of the prelude is in 4/4 time, key of B-flat major. It features a piano introduction with a forte (ff) dynamic. The right hand plays a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piano introduction. The right hand has a more active melody with some triplets, while the left hand maintains the eighth-note accompaniment.

The third system of the prelude. The right hand features a triplet of eighth notes. The system concludes with a double bar line and a 3/4 time signature change. The left hand has a few chords and a final eighth-note chord.

*Andante sostenuto.*

*pp*

The fourth system of the prelude is in 3/4 time, key of B-flat major. It is marked piano-piano (pp) and features a slow, sustained tempo. The right hand has a few chords and a final half-note chord. The left hand plays a slow, sustained melody.

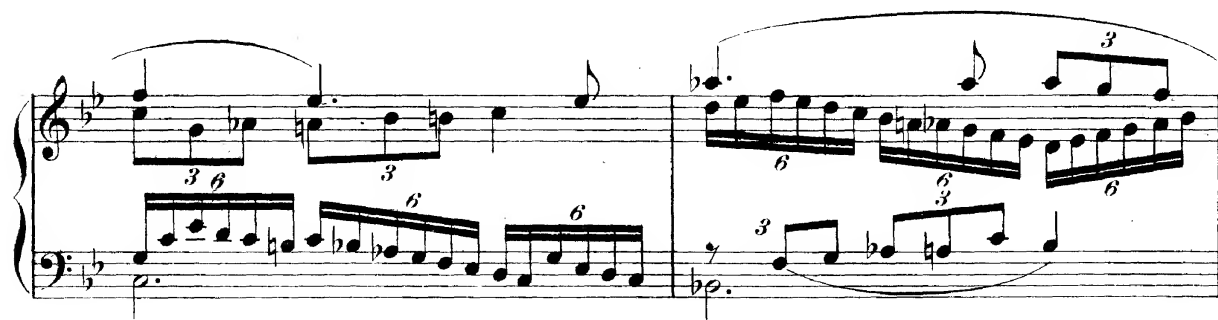
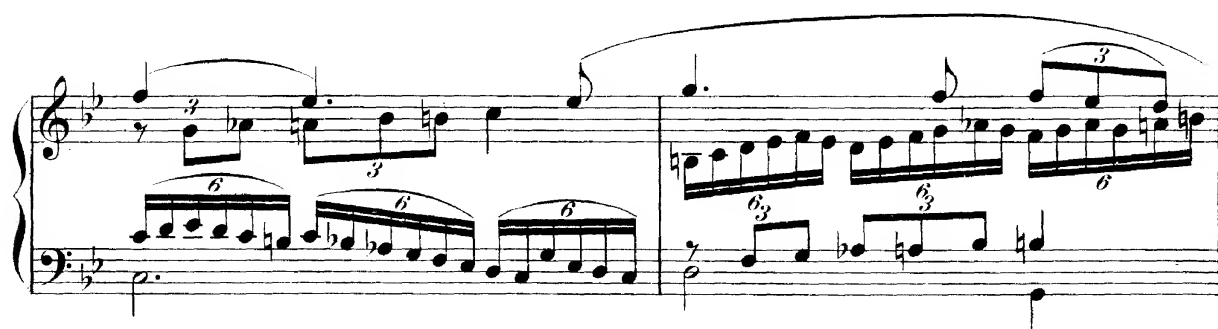
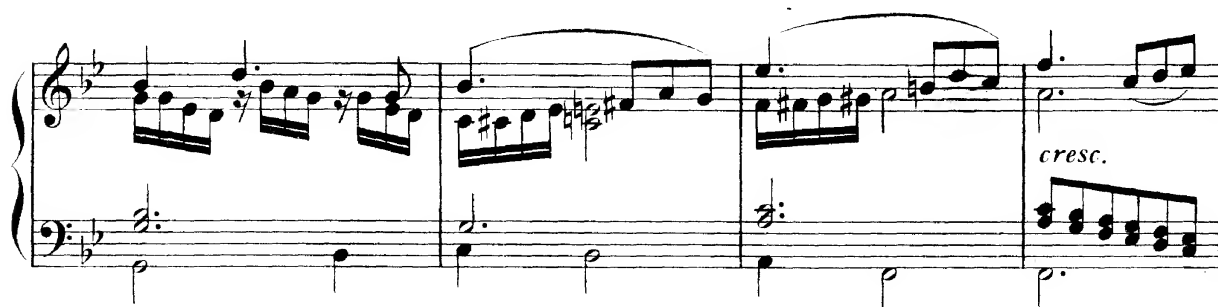
The fifth system of the prelude continues the slow, sustained melody. The right hand has a few chords and a final half-note chord. The left hand plays a slow, sustained melody.

This page of musical notation consists of five systems, each with two staves (treble and bass clef). The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** The right hand begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand features a complex triplet of eighth notes in the first measure, followed by a half note G3 and a quarter note A3. A slur covers the final two measures of the system.
- System 2:** The right hand continues with a half note Bb4, a quarter note A4, and a half note G4. The left hand has a triplet of eighth notes in the first measure, followed by a half note G3 and a quarter note A3. A slur covers the final two measures of the system.
- System 3:** The right hand features a triplet of eighth notes in the first measure, followed by a half note G4 and a quarter note A4. The left hand has a triplet of eighth notes in the first measure, followed by a half note G3 and a quarter note A3. A slur covers the final two measures of the system.
- System 4:** The right hand continues with a half note Bb4, a quarter note A4, and a half note G4. The left hand has a triplet of eighth notes in the first measure, followed by a half note G3 and a quarter note A3. A slur covers the final two measures of the system.
- System 5:** The right hand features a triplet of eighth notes in the first measure, followed by a half note G4 and a quarter note A4. The left hand has a triplet of eighth notes in the first measure, followed by a half note G3 and a quarter note A3. A slur covers the final two measures of the system.

Dynamic markings include *sempre p.* (sempre piano) in the third system, indicating a sustained piano dynamic throughout the piece.





First system of a musical score. The treble clef staff features a melodic line with a long slur spanning across the system. The bass clef staff contains a continuous eighth-note accompaniment. The key signature has two flats.

Second system of the musical score. The treble clef staff has a long slur over the first measure. The bass clef staff continues the eighth-note accompaniment. A *cresc.* (crescendo) marking is present above the bass staff. The key signature changes to one flat.

Third system of the musical score. The treble clef staff includes a triplet of eighth notes. The bass clef staff continues the accompaniment. A *cresc.* (crescendo) marking is present above the bass staff. The key signature changes to two flats.

Fourth system of the musical score, starting with a measure rest marked '8'. The treble clef staff features a melodic line with a *ff* (fortissimo) dynamic marking. The bass clef staff continues the eighth-note accompaniment. A *fff* (fortississimo) dynamic marking is present above the bass staff. The key signature changes to three flats.

Fifth system of the musical score. The treble clef staff features a melodic line with a *loco.* (loco) marking. The bass clef staff continues the eighth-note accompaniment. The key signature changes to two flats.

The first system of musical notation consists of two staves. The upper staff features a series of chords and triplets, with a large slur encompassing the latter half. The lower staff contains a bass line with various chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff has a complex passage with many beamed notes and a slur. The lower staff features a bass line with chords and eighth notes, including some accents.

The third system of musical notation consists of two staves. The upper staff contains several triplet markings over groups of notes. The lower staff has a bass line with chords and eighth notes. Dynamic markings include *p cresc.* and *ff*.

The fourth system of musical notation consists of two staves. The upper staff has a series of chords and eighth notes, some with accents. The lower staff features a bass line with chords and eighth notes, including some slurs.

The fifth system of musical notation consists of two staves. The upper staff has a series of chords and eighth notes, with a large slur encompassing the latter half. The lower staff features a bass line with chords and eighth notes, including some slurs. Dynamic markings include *p* and *pp*.

*A Garden. To the left, a house covered with ivy and roses. To the right, fruit trees, tall palm trees, and other Southern plants. In the centre, a raised bank of rose trees, red and white. In front of the house, a table and three seats. In a background of mountains and rocks overgrown with shrubs, a door is so concealed by moss and stones, that it is only perceptible when opened.*

Andante. (Bertrand comes from

BERTRAND. 

PIANO. 

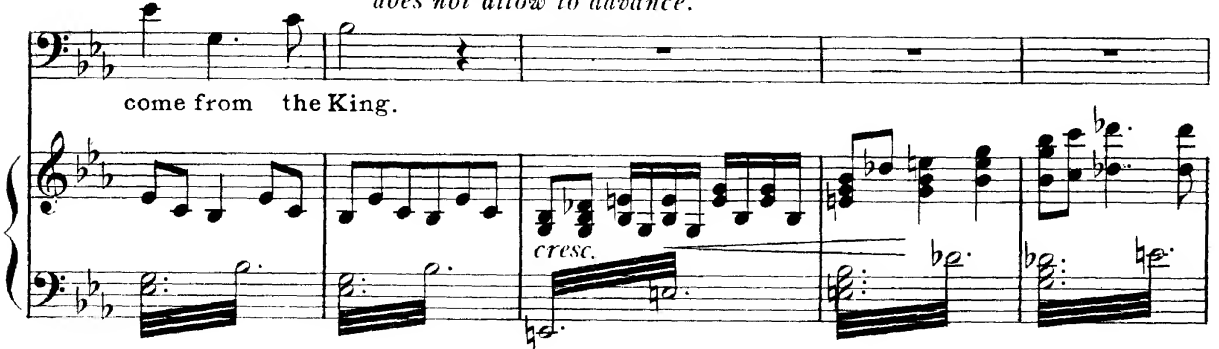
the house.)  
Allegro.

Some one ap-proaches! 'Tis no doubt a messenger



Goes to secret door, which he opens and admits Sir Almeric, whom he does not allow to advance.

come from the King.



What! Almeric! You here? Nay, halt! Nay,



halt! Stand back! For no one passes here.

*ALMERIC.*

I, at least, may, Nay, sir, I am in

earnest, For no one enters here, You did de - ceive me.

Hearing the wonted sig - nal, I sup - posed it sure-ly was Ra -

*dim.* *de cresc.*

*Andante con moto. (Enter Martha from the house.)*

Ra-ul comes not. The King commands me so to tell thee, Bertrand;

-ul

*mp*

*(Bertrand takes the ring and the letter.)*

Here is his signet ring, And here the letter, of which I am the

*MARTHA (To Almeric.)*

Your message sir?

bearer, To say, the King, with his phy-

*cresc.*

Had you then, good Sir Almeric, nothing

si - cian, com - eth.

*mf*

further En - trusted by the King to your dis - cretion?

He was in haste,

And seemed disturbed, but said, "My daughter thou wilt find where thou art going. I

*p* *pp*

count up-on thy silence, fol-low on-ly the guide — that will con-

duct thee, and ful - fil all that re-maineth of this thy mission."

Tell me, I praye then, What daughter wast of whom King

Re-né spake, for Margaret is, as we know, in Bre-tagne; And I - o -

MARTHA.  
Is here! It is indeed, a mystery  
-lanthe...

(Spoken.)  
And one of deep import. Alas! poor child, the heav'nly



light of her young eyes is fled.

Great heavens! blind?

*ff*

*BERTRAND.*

A child to dark - ness doomed.

*rall.*

*pp*

*rall.*

A mournful fate in-deed, how bears she up un - der this sad affliction?

*mp*

*3*

*MARTHA.*

She knows not that she is blind

*ALMERIC.*

Knows not that she is blind!

*p* *cresc.*

(A bell is heard.) **MARTHA.**

Bertrand,—'tis the bell,— the King approaches!

(Bertrand exit through the secret door.)  
Andante maestoso.

(Enter the King, Ebn Jahia and Bertrand through the secret door, which the latter opens and closes.)

**RENE.**

Here, my good Martha, do I bring to thee the Leech.

*MAR.*

Thus far as we would

How fares it now with I - o - lan - the?

wish.

Thou knowest well all he hath told thee, And no

*(bowing assent.)*

Sire!

doubt hast done as he de - sired thee.

(To Ebn.)

Come, then, and thou shalt see how far thy skill hath worked.

*p*

Go to I - o - lan - the! Ber - trand and Martha, fol - low! be ye

*pp*

(Exeunt Martha, Ebn, Bertrand into the house, after saluting the King.)

ready, should he have need of aught! Go!

Well, Al-mer-ic, wast thou not full of won - der At the

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The vocal staves have lyrics underneath. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

first sight of this fair peace-ful vale\_ A lit - tle pa - ra - dise?

The second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment continues with its melodic and harmonic support.

Is it not so? *ALM.* Be - take thee to the Cas - tle; I must  
'Tis true!

The third system of the musical score. It includes the vocal staves and piano accompaniment. The vocal staves have lyrics, and the piano accompaniment continues. The system concludes with the vocal staves and piano accompaniment.

tarry; Should an-y message come from Tris - tan, hasten to bring it

here. Thou knowest the private sig - nal.

Right

*cresc.*

(Exit Almeric.)

well my Liege.

This Moor possesseth pow'r That might awaken terror.

(Looking towards the house.)

He rouses her,                      hath raised her heavy eyelids.                      And now she speaks:

but still as if she dreamd,                      An-on he placeth gently on her

breast the Amu-let,                      And now she sleeps again.                      'Tis strange, ye a very

(Sighs and turns aside.)

strange.                      How still is all a-round me.

Andante molto, quasi adagio.

Oh! would that fate had

*pp*

willed it, That I in peacemight dwell here, 'Mid all that most I

treasure. From cares of state far distant, Then life with-in this

bower, in sweet content would pass,



In youth's

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'In' followed by a series of eighth notes on 'youth's'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

bright, hap - - py morn - - ing, When

The second system of the musical score. The vocal line continues with 'bright, hap - - py morn - - ing, When'. The piano accompaniment maintains the eighth-note pattern in the right hand, with the left hand providing harmonic support.

love, am - bi - tion, hon - - our, In - -

The third system of the musical score. The vocal line continues with 'love, am - bi - tion, hon - - our, In - -'. The piano accompaniment continues with the eighth-note pattern in the right hand.

spired my soul with ar - dour, I

*accel.*

The fourth system of the musical score. The vocal line continues with 'spired my soul with ar - dour, I'. The piano accompaniment continues with the eighth-note pattern in the right hand. The word 'accel.' is written above the vocal line and below the piano accompaniment, indicating an acceleration in tempo.

fought for fame and glo - ry, Re - joic - ing in the

com - bat; Nor wear - - ied of the strife, nor

*rit.*

wea - ried of the strife, But Ah! how un-a - vail - ing To

*a tempo.*

*dim.* *pp*

shield the heart from sor - row, Are all those empty tri-umphs. Could

I my rank re - sign - ing, Rest here, in bliss - ful quiet, From

Heav'n I'd ask no more. Could I my rank re - sign - ing, Rest

here, in peace - ful qui - et, From Heav'n, I'd ask

no more.

## Moderato.

*(Enter Ebn from the house.)*

O com'st thou, like the Dove with olive branch of hope? Thy

mien is strange, like to thine art, In truth, O tell me then.

## Allegro agitato.

*EBN JAHIA.*

The best of hopes I have,

The day of trial is now ar - rived. —

*RENE.* To - day? in — truth to -

day? The time at length is come, — which I from day to

day, — From day to day, From hour to hour, have looked and longed

And now, when it is come, — my heart with - in me

sinks, I fain would yet — the hour post -

pone. But thou art deep in thought.

How? Dost thou hes - i - tate? *EBN.*

I fear to

*pp*

say, my Liege, Thou hard-ly wilt con-sent, Thy daugh-ter must be

told That which she know-eth not. To day must be re-

vealed, That she in darkness liv-eth

That shall she nev-er hear.

My art hath fruitless

*senza misura.*

*a tempo.*

*colla voce.*

First system of the musical score. It consists of two vocal staves (soprano and bass) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "No! No, nev-er no! No! been. It must be so, it must be so,". The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand.

No! No, nev-er no! No!

been. It must be so, it must be so,

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "No! No! Could'st thou, could I so mer - ci - it must be so." The piano accompaniment includes a section marked *ff* (fortissimo) with a crescendo leading to a *fz* (forzando) section.

No! No! Could'st thou, could I so mer - ci -

it must be so.

Third system of the musical score. The vocal parts continue with the lyrics: "less, so void \_\_\_\_\_ of pit-y be? What now ap -". The piano accompaniment features a section with triplets in the right hand and a rhythmic pattern in the left hand.

less, so void \_\_\_\_\_ of pit-y be? What now ap -



*ritard.*

proach, and dare dis - turb, this sweet unconscious -

*ritard.*

*p a tempo.*

ness. Not by de - grees, but all at once,

*p*

Thus tear a - side the veil,

The veil that hid - eth from her - self

Her loss, her mis - er - y.

The first system of the musical score. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has one flat (B-flat). The vocal line consists of a half note, a quarter note, and a half note. The piano accompaniment features a dense texture of chords and moving lines in both hands.

Oh! thou hast then for - got -

The second system of the musical score. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment maintains the dense texture of chords and moving lines.

ten How we for years have strived; How

The third system of the musical score. The vocal line includes a half note, a quarter note, and a half note. The piano accompaniment continues with its dense texture of chords and moving lines.

all our cares de - vot - ed To keep the truth con -

The fourth system of the musical score. The vocal line includes a half note, a quarter note, and a half note. The piano accompaniment continues with its dense texture of chords and moving lines.

cealed!

Pray cease, and calm - ly

The first system of the musical score. It consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). It contains the lyrics "cealed!" and "Pray cease, and calm - ly". The middle staff is a piano accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note pattern. The system ends with a double bar line.

lis - ten. Nor further strive with me. My

The second system of the musical score. It consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). It contains the lyrics "lis - ten. Nor further strive with me. My". The middle staff is a piano accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note pattern. The system ends with a double bar line.

power is gone for - ev - er. Let

The third system of the musical score. It consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). It contains the lyrics "power is gone for - ev - er. Let". The middle staff is a piano accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a piano accompaniment in bass clef, featuring a continuous eighth-note pattern. The system ends with a double bar line.

*RENÉ.*

*EBN.* Ah! This well I

but the sun once set. Then fare - thee -

know That pit - y cries a - loud, That pit - y cries a -

well, Thou art re solved, I have the

loud with - in my ho - som. It must not

pow'r to coun - sel. But all is

be, — It shall not be, — it must not be. —  
 vain — since thou'rt with - out, Since thou'rt with -

The first system of the musical score consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal staves are in bass clef with a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clef. The lyrics are: "be, — It shall not be, — it must not be. —" on the first line and "vain — since thou'rt with - out, Since thou'rt with -" on the second line.

— 'Tis i - - dle further plead - -  
 out the con - fi - dence, to fol - -

The second system continues the vocal and piano parts. The lyrics are: "— 'Tis i - - dle further plead - -" on the first line and "out the con - fi - dence, to fol - -" on the second line. The piano accompaniment includes a forte (*ff*) dynamic marking.

ing. — (Ebn exit through the secret door.)  
 low. —

The third system shows the vocal parts and piano accompaniment. The lyrics are: "ing. —" on the first line and "low. —" on the second line. A stage direction "(Ebn exit through the secret door.)" is written below the first vocal staff. The piano accompaniment includes a forte (*ff*) dynamic marking and a decrescendo (*decresc.*) marking.

a tempo.  
 He seems determined

The fourth system concludes the page. The lyrics are: "a tempo." on the first line and "He seems determined" on the second line. The piano accompaniment includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

yet at such a price To pur-chase an un-cer-tain hope! A hope! that may

but dis-ap-point! Oh 'tis mad - - -

ness, pure mad - - - ness. He must, he shall hear

reason, I will not rest, I will not rest un-til he

(Exit hastily through the secret door.)

Enter Martha and  
Bertrand from the house.

35

yield-eth.

mp dim. pp

This block contains the piano introduction for the first system. It features a bass line with a steady eighth-note accompaniment and a treble line with chords and melodic fragments. Dynamic markings include *mp*, *dim.*, and *pp*.

Andante. MARTHA.

The King a-way, and as it seemed in

*pp*

This block contains Martha's first line of music. It is marked *Andante* and *pp*. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

an-ger. The Leech, too, is not here; what can have happened? BERTRAND.

Heaven knows,

This block contains Bertrand's first line of music. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

(Looking toward the house.)

Thou fearest? There lies the

I like it not. Ay.

This block contains the second system of music, including the continuation of the previous lines and a new line. It features a key change to 3/4 time and a change in tempo to *Andante*.

poor, blind maid-en on her couch, As she were dead; let

him but give a sign, And sud - den-ly as by a

mir-a-ele, she sinks in sleep.

'Tis ver - y

*cresc.*



To me, it seems of hap-py o - men.

strange. May-be, but time will

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The key signature is D major (two sharps). The vocal line begins with a rest, followed by the lyrics "To me, it seems of hap-py o - men." The piano accompaniment features arpeggiated chords and triplet patterns in the right hand, with a steady bass line in the left hand.

show. \_\_\_\_\_

She's

The second system of the musical score. The vocal line continues with the lyrics "show. \_\_\_\_\_" and "She's". The piano accompaniment includes a melodic phrase in the right hand, marked with a forte (*f*) dynamic, and continues with arpeggiated figures in both hands.

safe, and can-not wake till we re - turn. Come. \_\_\_\_\_

(Exeunt right.)

*p* *pp*

The third system of the musical score. The vocal line concludes with the lyrics "safe, and can-not wake till we re - turn. Come. \_\_\_\_\_" and the stage direction "(Exeunt right.)". The piano accompaniment features a piano (*p*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand, with a key change to B minor (two flats) indicated by the change in the key signature.

Allegretto.

The first system of the piano introduction consists of two staves. The treble staff begins with a series of chords, some marked with a '2.3' indicating a triplet or similar rhythmic pattern. The bass staff provides a harmonic foundation with sustained chords and moving lines. The tempo is marked 'Allegretto'.

*TRISTAN.* (Outside.)

*GEOFFREY.*

Take heed,

The second system introduces the vocal parts. Tristan's part is on a single staff with a treble clef, marked '(Outside.)'. Geoffrey's part is on a single staff with a bass clef. The piano accompaniment continues with arpeggiated figures in the treble and sustained chords in the bass.

Nay, for-ward, Here's a door.

'tis dark as night, A

The third system continues the vocal dialogue. Tristan's part includes the lyrics 'Nay, for-ward, Here's a door.' and 'A'. Geoffrey's part includes the lyrics ''tis dark as night, A'. The piano accompaniment features more complex arpeggiated patterns in the treble and sustained chords in the bass.

And here the spring, 'tis  
door?

*cresc.*

*(Enter Tristan and Geoff-)*  
o - - - - pen.

*rey through the secret door.)*

Great Heav'n! what's

The musical score is written for a scene with vocal and piano parts. It begins with a vocal line in a key of two flats (B-flat major or D-flat minor) and a piano accompaniment. The vocal line has the lyrics "And here the spring, 'tis" and "door?". The piano part features a melodic line with a crescendo marking and a bass line with sustained notes. A stage direction "(Enter Tristan and Geoff-)" is placed above the vocal line, which then has the lyrics "o - - - - pen.". The piano part continues with a melodic line that includes a sixteenth-note run and a fortissimo (ff) marking. The vocal line then has the lyrics "rey through the secret door.)". The piano part continues with a melodic line that includes a sixteenth-note run. The vocal line then has the lyrics "Great Heav'n! what's". The piano part continues with a melodic line that includes a sixteenth-note run.

this? A

A perfumed world of flowers!

gar-den'mid these bar-ren moun - tains? And oh! what beau - ty, what taste dis -

plays it-self!

I am a - mazed! have never

*p*

But where its peo - ple?

dreamed of such a spot,

*ff*

This system contains measures 1 through 4. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The piano part features a series of sixteenth-note arpeggiated figures in the right hand and sustained chords in the left hand. A fortissimo (*ff*) dynamic marking appears at the end of measure 4.

I can see no one, 'Tis all de - sert-ed,

*p*

This system contains measures 5 through 8. The vocal melody continues in the upper staff. The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with sustained chords. A piano (*p*) dynamic marking is present at the beginning of measure 6.

Here have been mortals, See! Fresh footsteps may be traced,

This system contains measures 9 through 12. The vocal melody is in the upper staff. The piano accompaniment continues with similar patterns to the previous systems, featuring sixteenth-note arpeggiations in the right hand and sustained chords in the left hand.

These then shall guide us on,

*pp*

The first system of the musical score is in B-flat major (two flats). It consists of three measures. The vocal line (soprano and bass) has rests in the first measure, followed by a melodic phrase in the second and third measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a descending eighth-note line in the left hand, marked *pp* (pianissimo).

'Tis to the house, Then will we

The second system continues the musical piece. The vocal line has a rest in the first measure, followed by a melodic phrase in the second and third measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a descending eighth-note line in the left hand, marked *pp* (pianissimo).

Nay, nay, 'tis ill enough thus far to have in-trud-ed.  
fol-low them.

The third system concludes the musical piece. The vocal line has a rest in the first measure, followed by a melodic phrase in the second and third measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a descending eighth-note line in the left hand, marked *pp* (pianissimo).

As thou wilt, What bet-ter couldst thou wish?

*(They sit down on the bank).* Andante.

Per - mit-ted first all undisturbed Be-

neath the ver - y cloister wall, To sing our melodies, Then do we

far be-low de - scribe King Rene. Thou wouldst a - void the King,

So drag me o - ver ridge and stone, un - til we reach this fair and

This system contains measures 1 through 4. It features a vocal line in the bass clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The lyrics are: "So drag me o - ver ridge and stone, un - til we reach this fair and".

peace-ful ha - - ven.

This system contains measures 5 through 8. The vocal line continues with a long note in measure 5, followed by rests. The piano accompaniment features a dynamic marking of *f* (forte) in measure 6. The lyrics are: "peace-ful ha - - ven.". The system concludes with a double bar line and a 4/4 time signature change.

One thing I own sur-pris - es me, Why

This system contains measures 9 through 12. The vocal line has a long note in measure 10. The piano accompaniment includes a long sustained chord in the bass clef. The lyrics are: "One thing I own sur-pris - es me, Why".

thou a - void - est him thou can'st to seek.

This system contains measures 13 through 16. The vocal line continues with a long note in measure 14. The piano accompaniment features a long sustained chord in the bass clef. The lyrics are: "thou a - void - est him thou can'st to seek.". The system concludes with a double bar line and a 4/4 time signature change.



TRISTAN.

GEOFFREY.

'Tis known to all of us, thou art be-trothed to one of his fair

*un poco Agitato.*

Yea, be-trothed in-deed; all un-willing thus far I came, All un-

daughters.

willing would I advance.

Know'st thou his

*tranquillo.*

daugh-ter?

I know her not. In Spain, with-in a Con-vent has

she been reared, From whence, on thy arrival, — she'll sum-mo'd be.

*a tempo.* (They rise.)

Yet for-get not where we are; 'Tis

*p*

true we have got 'in, — But the quest - ion is, shall

Leave all to me,

we as ea - si - ly get out?

*f*

And if some e - vil ge - nius reign - eth here, It is but

right that I who brought thee here, Should run the risk.

(He goes toward the house and calls.)

Ho!

*accel poco a poco.*

Ho! With - in there! No answer?

Try if the dooryield

*f* *Silence.* *p*

It will not, Once more then.

Nay, cease not, A-gain try.

*cresc.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'It will not, Once more then.' The middle staff is another vocal line with lyrics 'Nay, cease not, A-gain try.' The bottom staff is a piano accompaniment consisting of chords and arpeggiated figures. The key signature has one sharp (F#), and the time signature is 4/4. The piano part ends with a 'cresc.' (crescendo) marking.

(Tristan forces open the door.) Meno mosso, ma con moto.

Ah! What glo - rious vision

*ff*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Ah! What glo - rious vision'. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The piano part begins with a 'ff' (fortissimo) marking and features a rapid, arpeggiated figure in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The tempo marking 'Meno mosso, ma con moto' is placed above the first staff.

meets my view! Yea! indeed a

A spirit!

*p*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'meets my view! Yea! indeed a'. The middle staff is another vocal line with lyrics 'A spirit!'. The bottom staff is a piano accompaniment. The piano part features a rapid, arpeggiated figure in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piano part ends with a 'p' (piano) marking.

(Geoffrey goes towards the door.)

spir - it, but of light, See! see!

A beau - teous maiden, on a

*pp*

She sleeps!

couch, She sleeps!

*trium*

Her bo - som's rise and fall tells of a living

*f*

be - ing: see the smile that plays up - on her mouth, as

*p*

## Agitato.

knew shewell a guar - dian near!

I pray thee, let us fly from hence This

*f* *agitato.*

vi-sion's too en-tranc-ing, It fills me with a - larm; Here's

but some haunted castle; sprites in-vi-si-ble hur-ry us in - - to

toils. Oh, ——— let us flee!

Tris-tan!!! Where art thou? Tris - tan!!! Oh ye Heav'ns, he is al -

ready caught! Spellbound he stands as root-ed to the spot. Tristan be -

*(Tristan gazes ecstatically.)*

ware! be - ware! Speak lightly,

chance shea - wake. A gen - tle calm her bless - ed slum - ber

sheds on all a - round. Si - lence! - Be

Tris - tan, hear me!

*rit.* still; *Andante.* This ground is ho - - ly! *(Tristan kneeling,* With glance pro-

*rit.* *p* *Andante.* *ppp*

*stretches forth his hands towards the open door.)*

fane I have approached thy resting place! But par - - don me.

Stand *6*

*Piu mosso.* *(Geoffrey raises and endeavours to drag Tristan away.)*

up! *Allegro.* Stand up! It fright - ens me to

*f* *p* *cresc.*



see thee thus un-manned, by foul en-chantment.

*cresc.*

I can-not! I can-not!

Fol-low me! Fol-low me! Follow me!

*ff*

(Geoffrey rushes into the house.)

The

Then will I in, and waken her,

*p*

(Geoffrey come out, horrified.)

reckless one, he speaks to her, He dares to seize her hand!

*p*

*f*

A-

*Agitato.*

way, a-way! In vain would I a-wak - en her.

*ff agitato.* *pp*

She is spellbound Under some

*ff* *pp* *ff* *pp*

secret devilish power! — Ah woe! it is some

*ff*

*Allargamente.*

It tru - ly is a

sanc - tuary, where - in we court, our death!

*morendo.*

sanctuary, But for life and not for death.

*ff*

*ff*

(Tristan enters the house.)

He kneels to her,

*pp*

On her hand im-prints a kiss, Now from her swan-like neck Hath

(Tristan comes from the house carrying an amulet.)

he a ribbon loosed, But Heav'n bethanked, at length he comes a-gain!

*p*

Andante.

*pp*

Now have I in my heart of

hearts, En - graved her love - ly im - age, ne'er to

fade, Ne'er to fade. Yet have I vowed to seek her once a -

gain. — Then in her dreams, If

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante.' at the beginning. The dynamics are marked 'pp' (pianissimo) for the vocal entry and 'p' (piano) for the piano accompaniment. The lyrics are: 'Now have I in my heart of hearts, En - graved her love - ly im - age, ne'er to fade, Ne'er to fade. Yet have I vowed to seek her once a - gain. — Then in her dreams, If'. The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic, eighth-note pattern in the left hand.

I were not de - ceived, she seemed to hear, and smile up - on that

vow, and smile up - on that

vow. But let us hence, lest we a - wake

*pp*

— The Di - vin - i - ty that reign - eth here a - lone, Come, come

*p*

(They are about to depart when Iolanthe appears at the door of the house.)

(She advances slowly, occasionally stopping to listen, sometimes putting her hand out gently, as if to feel her way. Her eyes are open, often cast down and move only slightly.)

**IOLANTHE.** *Andante.* Mar - tha!

**TRISTAN.**

*pp* *p*

Ber-trand! There

Behold she comes. 8

(She comes forward following the sound.) (Coming towards her.)

spoke some one. Who's there?

A strang-er, gracious lady, who

8

*mp*

hum - bly craves for-give-ness, For bold - ly hav-ing dared Dis-turb the

*cresc ed accel.*

Reach me thy hand, It is the first time that  
peace that reigneth here.

*a tempo. pp*

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by the lyrics "Reach me thy hand, It is the first time that peace that reigneth here." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the eighth measure of the piano accompaniment, with the instruction "a tempo. pp" below it.

here thou art, Thy voice is strange, Cam'stthouto. speak with

The second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics "here thou art, Thy voice is strange, Cam'stthouto. speak with". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the eighth measure of the piano accompaniment.

Mar - tha, or with Bertrand?  
To speak with no one.

The third system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment staff (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics "Mar - tha, or with Bertrand? To speak with no one." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the eighth measure of the piano accompaniment.

*(Iolanthe listening.)*

Who is thou hast with thee?

*(aside to Tristan.)*

Ask who this Ber-trand is,

*pp*

My

I give you greeting,

friend a Troubadour, a true and noble Knight.

*cresc.*

*pp*

Ye both are wel - come, Op - pres - sive by the way, hath been the heat, And

*p*



thou art thirs-ty; A-wait, and I will bring rich wine to

you. Fare-well. *(She enters the house.)*

A

*Piu vivo.*  
heaven - ly beauteous be - ing, What ho - - ly gentleness. A

*f* *3*

high and no - ble brow, And O, her win - ning voice.

*p*

'Tis true, in - deed, But cautious be, But

cautious be, And drink not of this wine.

*accel.*

Heav'n, I swear, From her fair hand, with joy would I drink

*f* *ff*

(Reenter Iolanthe from house with wine.)

death.

*a tempo.*

IOLANTHE.

*(Fills the beaker and hands*

Here bring I wine to you,

Will you not taste of it?

*it to Tristan.)*

La-dy so beau teous, all joy to thee.

*(Tristan drinks the wine.)**accel e cresc.**(Tristan offers the goblet to Geoffrey.)*

Drink thou,

Feel'st thou no giddiness?

I drink, but all the risk be thine,

But wine and

All the risk be thine.

beau - ty wake the song, Deign then to list, while I ex -

press my glowing thanks, and shew a grate-ful heart's true trib - ute.

*rall.*

*rall.*

*Andantino.* (They seat themselves, Tristan accompanies his song on the lute.)

I sa-

*f* *p*

lute thee, no - ble la - dy, Rose of beau - ty, I sa - lute thee,

Fair - est flower of all that blos - som, Thou'rt the fragrance of the

gar - den, I sa - lute thee, peer - less maiden, Pearl the

pur - est, I sa - lute thee, Rich - est thou, of gems the rar - est,

Choicest of the o-cean's treas - - - ures.

*cresc.*  
I sa - lute thee Star of Heaven In thy splendour, In thy

*p* *cresc.*

splendour. Star of Heaven I sa - lute thee. Lus - trous orb the rest out -

*f*

shin - ing, Thou'rt the radiance of the morning, Thou'rt the ra - diance

*pp*

of the morn - - ing, I sa - lute thee, love - ly

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. It then has a measure rest, followed by a half note D5, a quarter note E5, and a half note F5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A forte (f) dynamic marking is placed above the vocal line. Trills (3) are indicated above the notes D5 and F5 in the vocal line.

be - ing, Chaste and ho - ly, I sa - lute thee,

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a dotted quarter note Bb4, and a half note C5. It then has a measure rest, followed by a half note D5, a quarter note E5, and a half note F5. The piano accompaniment continues with the same eighth-note bass line and chords. Trills (3) are indicated above the notes D5 and F5 in the vocal line.

Waft - ed here from realms su - per - nal,

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. It then has a measure rest, followed by a half note D5, a quarter note E5, and a half note F5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Trills (3) are indicated above the notes D5 and F5 in the vocal line.

Hosts an - gel - ic guard and keep thee, I sa -

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a dotted quarter note Bb4, and a half note C5. It then has a measure rest, followed by a half note D5, a quarter note E5, and a half note F5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Trills (3) are indicated above the notes D5 and F5 in the vocal line.

*cresc.*

lute thee, love - ly be - ing. I sa -

*f*

*ff*

lute thee, chaste and

*rit.*

ho - ly, I sa - lute

*pp*

*rit.*

*pp*

*IOLANTHE.* (They rise from the table.)

Thy song doth please me well, it

thee.

*f*



shows good skill.  
GEOFFREY.

(To Iolanthe.)

Why do they here so lonely

Lone - ly?

keep thee? There's no one near.

'Tis true in-deed! And yet, I know not why, I know not why, For

I am neer a - lone, *TRISTAN.* No doubt they  
Sure they will come a - gain.

will, They're at the vint - age, Where I too should go, For

*TRISTAN.*  
al - ways one is with me. *(Aside to Tristan.)* I do  
*GEOFFREY.* You re - main, If

dan - ger threatens, I'll re - turn.

*Allegro.* *(Geoffrey exit,*

first making an inclination to Iolan- Allegretto, non troppo.  
the which she does not notice. IOLANTHE. (Listening.)

71

First system of the musical score. It includes a vocal staff for Iolanthe, a vocal staff for Tristan, and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Allegretto, non troppo.' and the character is '(Listening.)'. The lyrics for Iolanthe are 'first making an inclination to Iolan- the which she does not notice.' and for Tristan is 'Your friend has gone away?'. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Second system of the musical score. It includes a vocal staff for Iolanthe, a vocal staff for Tristan, and a piano accompaniment. The key signature is one flat (B-flat). The lyrics for Iolanthe are 'will return.' and for Tristan is 'He'. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Third system of the musical score. It includes a vocal staff for Iolanthe, a vocal staff for Tristan, and a piano accompaniment. The key signature is one flat (B-flat). The lyrics for Iolanthe are 'I will confess a wrong I' and for Tristan is 'He'. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Fourth system of the musical score. It includes a vocal staff for Iolanthe, a vocal staff for Tristan, and a piano accompaniment. The key signature is one flat (B-flat). The lyrics for Iolanthe are 'did, whilst thou wert sleeping. From thee I' and for Tristan is 'He'. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

took this am - u - let as a re -

*(Tristan offers her the jewel.)*

mem - - - brance, 'Tis

*(He places it in her hand.)*

Where? This! a Jewel, Nay! tis not mine.  
here.

*(She lays it on the table.)*

For my re - ward, I pray thee give, but one of

Thy poor re-quest, I glad - ly grant.

those red ros - es.

*(She plucks a white rose.)*

But wherefore pluck a

white one? Give me a red one as

beau - teous as thy - self!

*p*  
How dost thou mean a red one?

*(points with his hand)*  
Take it thy -  
One of these!

self then!  
Nay, let me have, nay, let me

have what thy fair hand has gathered, An - oth - er

yet! and al - so white, with both of

them, my hat I'll deck, and

think I wear your col -

(She plucks another red rose.)

Here then; wasn't this?

ors.

*pp*

*p* *ma marcato.*

Ah, well, and this?

I asked for white. This! this!

(Aside.) What dire fore-boding thought;

(Aloud, holding up the ros-) Say quick, How

(She stretches out her hand, without directing her eyes towards them.) Give them to me!

es with some others, he hastily gathers.) many ros-es hold I in my hand? —

How can I that?

Nay touch them not! Great



## Piu Allegro.

God! — then she is blind!

If one de-sire to know a thing, Its

form or num-ber; Then must one touch it, that is

clear.

Yes, yes, In truth, And yet some-times, sometimes, thou

Sometimes! Speak on, speak on! (*Aside.*)  
 knowst... 'Tis won-d'rous strange'tis

(*Aloud.*)  
 won-d'rous strange! Hast thou never yet been told That one can distinguish objects from a-

How from afar? I know not of this  
 far, by help of sight?

sight. (*Aside.*)  
 O mar-vel-lous! she know-eth not that she is

From what far coun-try com-est thou, That  
blind!

*p* *rit. e decresc.* Andante.

This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The tempo is marked 'Andante.' and the dynamics include 'p' (piano) and 'rit. e decresc.' (ritardando e decrescendo).

thou should'st speak as none here speak, and know what none here know? Where

This system contains measures 5 through 8. The vocal line continues with the lyrics 'thou should'st speak as none here speak, and know what none here know? Where'. The piano accompaniment continues with a steady eighth-note pattern.

hast thou learnt the art to charm My rav-ished ear with wonders? I

*pp*

This system contains measures 9 through 12. The vocal line continues with the lyrics 'hast thou learnt the art to charm My rav-ished ear with wonders? I'. The piano accompaniment continues with a steady eighth-note pattern. The dynamic 'pp' (pianissimo) is marked at the beginning of the system.

pray thee, tar-ry long-er here, Re-veal to me those mys-ter-ies, Of

This system contains measures 13 through 16. The vocal line continues with the lyrics 'pray thee, tar-ry long-er here, Re-veal to me those mys-ter-ies, Of'. The piano accompaniment continues with a steady eighth-note pattern.

which I neer had dreamed.

Bethink thee then, of what a-vail That Heav'n vouchsafed thee

*p*

eyes, What prof-it thee the pair of stars, Which with such bright -

*(Iolanthe moves her eyes and re-mains a moment in thought.)*

How strange the question. And

ness shine?

*ff* *pp*

yet mine eyes, Of them I thought not, And yet to tell thee that me-

*f* *fp*

thinks'twere easy, For they when I am wea-ry, Close in sleep, and

give me rest. With tears my pain di-min-ish. In deepest grief,

The heart's re-lieved by tears; In joy, the joy's en-

no-bled and re-fined. For this hath Heav'n vouch-safed me.

Allegro non troppo.

eyes. *TRISTAN.*  
 For - give me fair en - chantress. O, how must I re -

gard thee? Thou sure - ly art en - dowed by Pow'rs to us un -

known. In this se-clud-ed bow - er Which here a-mid the

mountains Ap - pears as by en - chant - ment raised, thou dwellst a -

lone. Art thou come hither from the East, A troop of Pe-ris

with thee? Per-chance, thou art great Brahma's child, Trans-

ferred from Ind by mag-ic. If thou art mor-tal, fair un-known, Re-

ceive a knight's true hom-age, If thou'rt a spir-it of this earth, Then

hear the vow he ut - ters.

*cresc.* 3 *cresc.*

**Molto Andante.**

Ne'er shall mortal

*ff* *p*

wom-an, though high her birth and beau - - ty's fame, Ef-

face the glorious im - - age That now my soul re -



## IOLANTHE.

How dost thou speak? Tis won - der - ful!

ceives.

*ppp*

'Tis all too beau - ti - ful! It seems as if I trod a - lone some

un - ac - cus - tomed path. What joy to hear thy voice, What

joy to hear thy voice, It charms me,

*accel.* *ff* *p a tempo.*

*accel.* *ff* *pp a tempo.*

it — de - lights. *pp* And mys - ter - ies thou

Then hear me on Then hear me

*ppp*

dost im-part, sweet fancies all un-known. I lis - ten and my

on, I cannot stay the passion of my soul. Because from

*accel.*

soul is drawn from earth to Heav'n a - bove, My

out my in - most heart, Be - cause from out my

*accel.*

soul is drawn from earth from earth to Heav'n a -

in - - most heart, My glad - ness will pour

*ff*

*rall.* *pp*

bove. Speak on, for all thou say'st, en -  
 forth. To - geth-er let us taste Of

(He embraces her tenderly.)

chants me and en-thralls.  
 love's di-vine de-light.

*p cresc.*

(Geoffrey enters hurriedly by the secret door.) (Tristan goes

*pp*

*Allegro agitato.* *f*

GEOFFREY.  
 Good Tristan,

*up toward Geoffrey.)*

Far in the distance I have seen ap-proaching a troop of armed men. Remember,

*(Tristan returns to Isolathe.)*

here we are - lone.

*(Geoffrey waits by the secret door.)*

TRISTAN.

O fair and noble maid, — I must a - way.

pp

Ah!

where - fore would'st thou go?

I come a - gain, and

soon, e - ven to day.

Will you not, measure with your hand my height,

That when we meet again You may the better re - member me?

Measure thy height! And wherefore? And wherefore? Thee I should know, be-

lieve me, among all.

Then fare thee

well, Un-til we meet a-gain.

*fp*

Giveme thy hand. Fare -

well! — Thou comest then, And comest quick-ly. I shall wait for thee.

*rit. Andante.*

I shall wait — for thee.

*rit. p pp*

*(Exeunt Tristan and Geoffrey.)*

*(Iolanthe listening.)*

He's gone, 'Tis

*un poco meno mosso.*

lone-ly now. Comes he again?

*p*

What 'if like man-y a stran-ger be-fore, He should come but this

once. Nay, he has prom-ised to see me yet a - gain, e - ven to -

The first system of the musical score. The vocal line is on a single staff with a treble clef. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics "once. Nay, he has prom-ised to see me yet a - gain, e - ven to -" are written below the staff. A triplet of eighth notes is marked with a "3" and a slur. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The right hand has a few notes, while the left hand has a sustained chord in the bass.

day.

The second system of the musical score. The vocal line continues with a half note and a quarter rest, followed by a half note. The lyrics "day." are written below the staff. The piano accompaniment features a more active right hand with eighth and sixteenth notes, and a left hand with a steady eighth-note pattern. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking later in the system.

And now the dew is fall - ing, Night is near. To -

The third system of the musical score. The vocal line begins with a sixteenth-note triplet, followed by eighth and quarter notes. The lyrics "And now the dew is fall - ing, Night is near. To -" are written below the staff. The piano accompaniment continues with a similar pattern to the previous system, ending with a piano (*pp*) marking.

day, it can-not be, per-haps to mor-row. To mor - row!

The fourth system of the musical score. The vocal line continues with eighth and quarter notes. The lyrics "day, it can-not be, per-haps to mor-row. To mor - row!" are written below the staff. The piano accompaniment features long, sustained chords in both hands, creating a harmonic background for the vocal line. The system ends with a double bar line and a key signature change to one sharp (F#).



## Allegretto.

*p* *mf*

*pp*

This stran - ger's ho - ly pres - - ence, hath filled me with

gen - tle peace. My heart with - in me sings, —

— a soft and ten - der lay. Can he have made me so

hap - py? Doth he my senses en - thrall? — He lures to

charm, to de - stroy me, Ex - alt-ing me thus a - bove all.

Am I laugh -

ing? Am I

weep - ing? What means

this wild e - mo - tion? What can

mean this wild e - mo -

tion? 'Tis love! 'Tis love! that

*Quasi Andante.*

*f*

gives me such ex-qui - site joy and pain! 'Tis love!

*allarg.*

'Tis love! Yet

*p*

is it so?

*pp*

*un poco meno mosso.*

For joy seems dead Since he

came here, I scarce can say if

life's to me More sad, or bright,

For I'm a-lone; can on-ly think, How full of grief, how

des - o - late, This drear - y world's with - out

him For this stran - ger's ho - ly pres -

*pp*

ence, hath filled me with de - light. My

heart with - in me sings, A soft and ten - der

lay, A soft and ten - der lay. 'Tis

*Andante.* *allarg.*

love! 'Tis love! That gives me such ex-qui-site joy and

*f* *allarg.*

*rit.*

pain! 'Tis love! 'Tis love! that fills my soul, with

*f* *rit.*

joy and pain!

*p*

*(Iolanthe goes sorrowfully towards the house.)*

*Allegro.* (Enter Martha from the right.)

MARTHA.  
O, Heavns! What

*cresc.* *f* *ff*

IOLANTHE.  
I a-  
see I? Thou'rt waken'd and art here. O, speak! who did a- wake thee?

*fp*

(Iolanthe turns and goes towards Martha.)

un poco meno mosso.  
woke myself, But list! for I have news for thee;

*p*

I have had strangers here,

*p*

Ah! Mar - tha, never yet was  
Stran - gers? thou jest - est!

*cresc ed accel.*  
*a tempo.*

stran - ger here — Like un-to them, At least to one of them.

*p*

*Andante.*

With such a bal-lad, too, he greeted me.

And

Oh! much, much that was new and  
pray, what more did he im-part to thee?



*(René, Ebn and Bertrand enter)*

won - der-ful. He said, and yet I under - stood it not; That

*through the secret door unnoticed and overhear what Iolanthe says.)*

one could e-ven at a dis - tance tru - ly dis - tin - guish ob-jects by the

help of sight  
 MARTHA. *(Seeing the King.)* His meaning dost thou  
 Oh, God! The King! *(To Ebn.)*  
 RENÉ. Oh, Heav'n's! What is this I hear?  
 EBN. Oh, Heav'n's!

(Falling on his  
comprehend? My dearest

(Aside to Ebn.) (He goes to Iolanthe.)  
She is al - ready then in-formed. My daugh - ter!

neck.)  
fa - ther, Art thou come a - gain?  
Come list to me, my

Oh! speak, my fa - ther, Speak!  
child.

*cresc.*  
*ff* *decresc.* *p* *pp*

RENÉ.

Andante.

First system of the musical score. The vocal line (bass clef) begins with a rest, followed by the lyrics "I know not what this stranger may have told thee, But". The piano accompaniment (treble and bass clefs) features a 3/4 time signature and includes a piano (*p*) dynamic marking. The key signature has two flats (B-flat and E-flat).

Second system of the musical score. The vocal line continues with the lyrics "deem he has betrayed, What we have anxiously concealed, That there is". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Third system of the musical score. The vocal line continues with the lyrics "void with - in thy soul, one pow'r - ful". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Fourth system of the musical score. The vocal line continues with the lyrics "aid, To comprehend this glorious". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

world, In which thou liv - est. This, alas! is

*rit.* *a tempo.*

*rit.* *a tempo.*

true, That which is wanting To thine inward soul, Is this

*IOLANTHE.*

That did he tell me.

gift of sight. I have a

hope, That we may yet thy sight for thee re - cov - er. The

hour is come, Thy friend is here, Have

The first system of the musical score. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The lyrics are: "hour is come, Thy friend is here, Have".

faith in him, my daugh - ter So now de-part,

The second system of the musical score. The vocal line continues with the lyrics: "faith in him, my daugh - ter So now de-part,". The piano accompaniment continues with chords and moving lines.

de - part! First gentle sleep shall seize thee, From

The third system of the musical score. The vocal line continues with the lyrics: "de - part! First gentle sleep shall seize thee, From". The piano accompaniment continues with chords and moving lines.

thence per - chance Wilt thou awake to per - fect

The fourth system of the musical score. The vocal line continues with the lyrics: "thence per - chance Wilt thou awake to per - fect". The piano accompaniment continues with chords and moving lines.

*(He is overcome with emotion and turns from her.)*

sight; Heav'n grant it! Heav'n grant it! go!

What ails thee, dear-est fa - ther?

*un poco agitato.*

Thou trem - blest so; art thou not pleased, that

now the hour is come? Be not a -

fraid, Of Light I have al - ready half re - ceived, I

go to meet in its com - plete - ness. Come, come!

*(Ebn and Bertrand lead Iolanthe into the house, Martha following them.)*

What Stran - ger has been here?

*(Enter Almeric.)* ALMERIC. *(He gives René a letter.)*  
I bring a letter.

RENÉ.

*(René opens the letter.)*

And from Tristan Yes, 'tis from him. What's this he writes me?

*f* *fff*

Ha! He breaks from me, Rejects my daughter's hand.

*Allegro. (A noise outside.)*

But hark! There's a

*tr* *pp* *cresc.*

sound of weap-ons\_ at the gate.

*3* *accel.*

*door\_ then rushes back.)*

*8* *loco.*



ALMERIC.

Some one is forcing in his way.

RENÉ.

By force!

*Enter Tristan in glittering armour with attendants.*

Infamous!

Come draw thy sword, come draw thy sword.

TRISTAN.

*(During this scene a glow of sunset is cast on the garden.)*

Stand back,—

For thy men ahead-y are subdued,

Yield your-selves prisoners.

RENÉ.

And who art thou? Go

Thou foul ma-

back, or ere my fu - ry strikethee down.

gi - cian, Though all the spir - its of the air were

with thee, And thy se - cret pow'rs thrice what they are, I fear thee

*(Enter Geoffrey with attendants.)*

not.

Madman! say What brings thee here? Answer me.

**GEOFFREY** *(Kneeling to René.)* How the King?  
Heav'ns, The King! My royal Master!

**RENÉ.** Tris - tan de Vaudemont.  
Ay, the King; And who art thou?

What! Tris-tan! Nay! is't so?

*(Kneeling.)* At thy com - mand. *Poco Andante.* *(Thoughtfully.)* And was it thou, that

*Un poco meno mosso.*

*mp*

(Rising.)

'Tis true in - deed, I have been  
once be-fore to day wast here?

here. Thou know'st full well, A -  
What bringst thee here a-gain

mid this vale of flow'rs, A - mong a world of won-ders, dwells the

wonder of them all.  
And know'st thou who this wonder is?

I-o - lanthe?

She who en - thralls thee thus, my daughter is. Yes, young

Count, the ver-y same, whose hand thou proud - ly hast re - ject - -

Andante.

Ha!

ed. Thou hast chos-en for thy com-ing hith - er An

all im-por-tant hour. At this moment is my beloved child, perhaps for

ever, condemned to darkness, or for ever blessed by glorious vision of the

Ah, can it be?  
light. There is a stir within there! List again! She  
*cresc.*

MARTHA. *(Martha rushing in from the house, Bertrand follows.)*  
She sees!

TRISTAN.

ALMERIC.  
She sees!

GEOFFREY.  
She sees!

RENÉ.  
speaks! O Tristan, 'tis my daughter's voice! Praise  
BERTRAND.

*accel.*

Praise Heav'n! Praise Him, whose good-ness

She sees! Praise Him, whose good-ness

Praise Him whose

Heav'n Praise Him, who

she sees! Praise Him, whose good-ness

*f*

is so great, Who is so lov-ing and

is so great, Who is so lov-

good-ness is

whose good-ness is

is so lov-

ness is so great, Who is so lov-ing

com - pas - sion -

- ing and com - pas - sion -

so

so

ing com - pas - sion -

and com - pas - sion -

*(Enter Iolanthe supported by Ebn.  
The others stand aside and express their  
interest and sympathy in what follows.)*

ate.

ate.

great.

great.

ate.

ate.

*p*



## IOLANTHE.

*ERN.* Oh, whith - er dost thou lead me? For

pity's sake, sup - port me. I fear, I faint, I

fal - - ter, What do we in this place? Then

wait, be still a\_ mo - ment. This strangness o - ver

powers me, This strange-ness o - ver powers me. What

do we in this place? Be calm.

'Tis but thy gar - den, Which thou thy-self hast ten - ded. Thy

This palms, thy fruits, thy flowers, Whose leaves thou know'st so well.

## IOLANTHE.

can - not be my gar - den, For see those plants so

*p* *cresc.*

fearful, They move, and now are bend - - ing, as

*ff*

they would fall on us. Thou myst - ic forms, which

*p*

spread a - bove, A - las! how high, say what are they? This

*accel.*

bright - ness too, on ev' - ry side, which daz - zles

*un poco agitato.*

me. O, — what is it? That space be - yond,

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

— so vast, so wide. — It bound-less seems.

This system continues the musical score. The piano part includes a *pp* (pianissimo) marking in the right hand towards the end of the system.

*p* — — — — — *pp rall.*  
Can that be Heav'n?

This system features a *p* (piano) marking at the beginning and a *pp rall.* (pianissimo, rallentando) marking in the vocal line. The piano accompaniment has a *dim.* (diminuendo) marking in the right hand.

Can that be Heav'n?

*sempre pp*

This system concludes the page. The piano part is marked *sempre pp* (pianissimo throughout).

Where-in God hath his dwell - ing place?

Then let us kneel, With hands up-raised, To-

wards that realm where he a-bides, Pour forth our heart-felt gratitude, For the

mir - a - cle that he hath wrought. *a tempo.* Thou

*(She kneels.)*

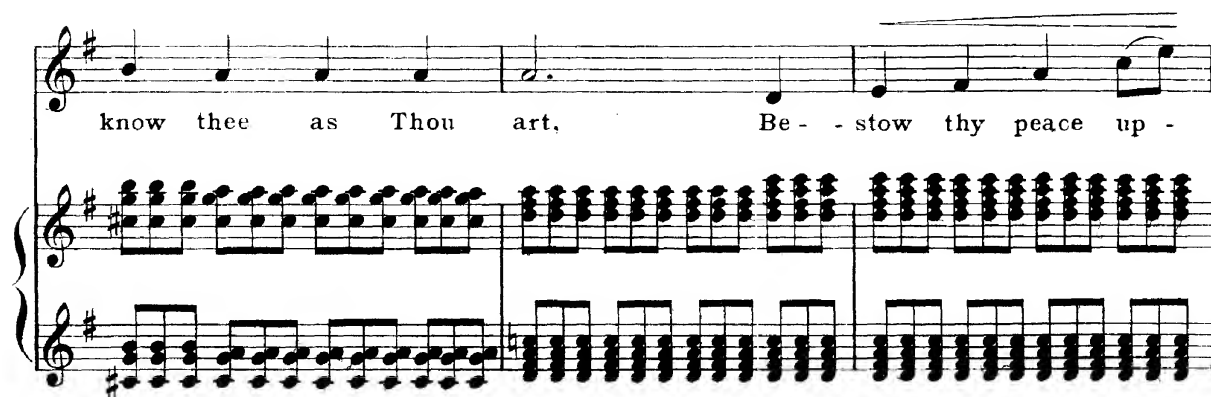
Ho - ly One that spak - est, When my eyes were closed to



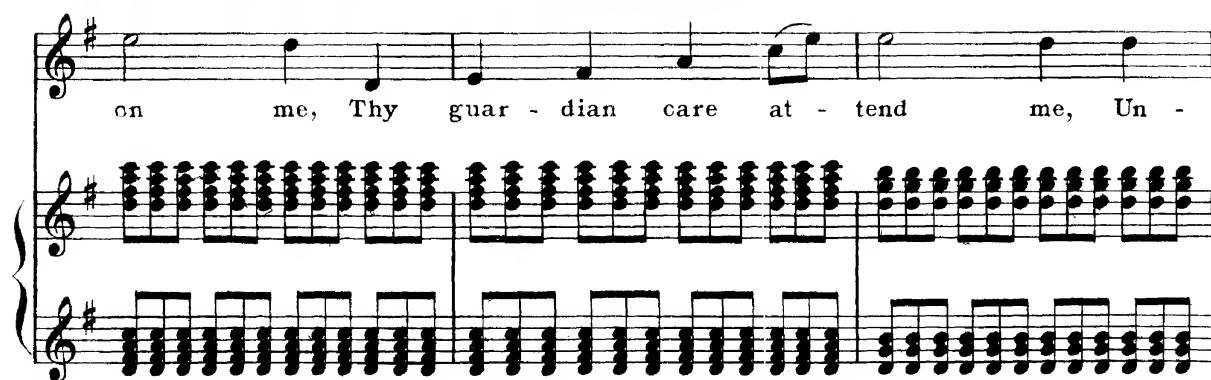
light, O, teach me in this bright - ness, To



know thee as Thou art, Be - - stow thy peace up -



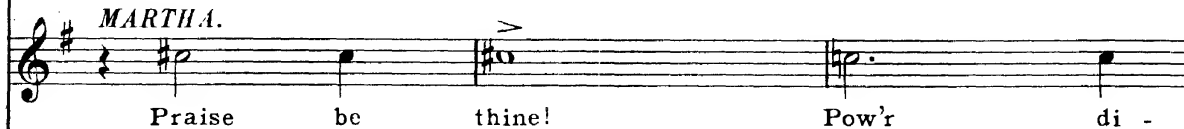
on me, Thy guar - dian care at - tend me, Un -



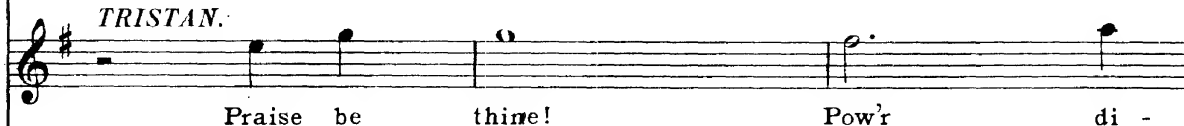
*IOLANTHE.*  
(All kneel.)



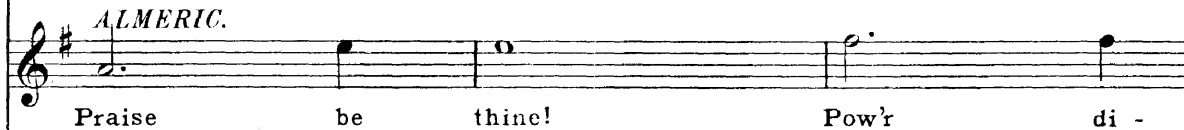
*MARTHA.*



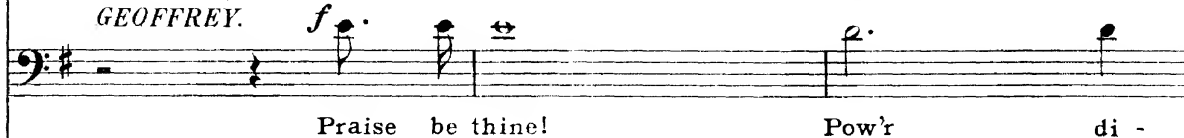
*TRISTAN.*



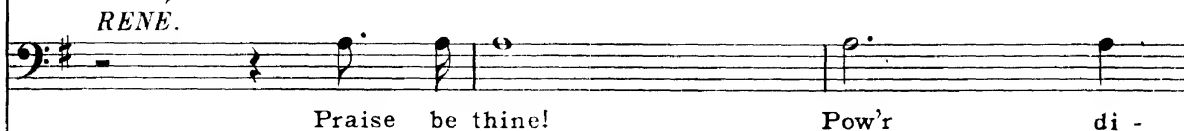
*ALMERIC.*



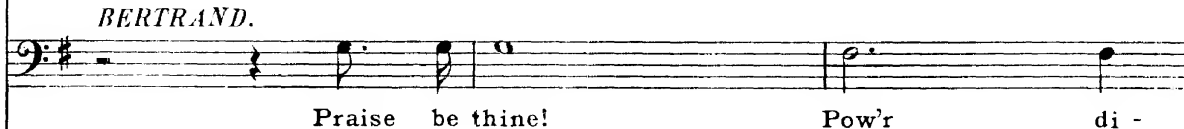
*GEOFFREY.*



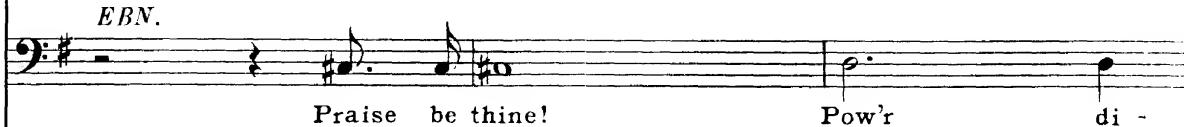
*RENÉ.*



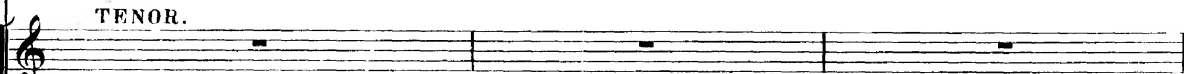
*BERTRAND.*



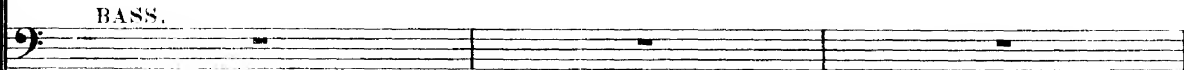
*EBN.*



*TENOR.*



*BASS.*



CHORUS.



(They rise.)

fore. Praise be Thine! Praise be Thine! Pow'r di-vine.

vine. Praise be Thine! Praise be Thine! Pow'r di-vine.

vine. Praise be Thine! Praise be Thine! Pow'r di - vine.

vine. Praise be Thine! Praise be Thine! Pow'r di - vine.

vine. Praise be Thine! Pow'r di - vine.

vine. Praise be Thine! Pow'r di - vine. A - -

vine. Praise be Thine! Pow'r di-vine.

vine. Praise be Thine!

*ff* Pow'r di-vine.

*ff*



## Allegro con brio.

*(The King much moved approaches Iolanthe.)*

rise, my child, Thy fa - ther

*mf*

*(Embracing him.)*

My fa - - - ther! Thou? Yes! 'tis thy

greet.

voice. Oh, stay by me and be my guide.

Fear not my child, For here is

one Who will both guide and lov - er

*(René points to Tristan.)*

Whom mean - est thou?

be. There stand - eth he,

*p*

*Andante.*

That stran - ger! He?

Thou know'st him well,

*pp*

*(Holds her hand before her eyes.)*

With him? With him? With him?

Didst speak with him.

*ppp*

*mf* Ah! now I know. With - in that form, Me-thinks must dwell that

*mf*

voice, that charmed my in - - - most soul. Oh speak, one

*pp*

(To Tristan.)

word, as thou didst speak.

My soul! my heart's be -

*pp*

(Tristan embraces Iolanthe.)

With words like these, he

loved! Thou'rt mine and mine for e - ver.

woke my soul to Love, un-dy-ing Love, *ff.* Love unchanging, love e-ter-nal,

Love! Love!

Love unchanging, love e-ter-nal,

Love! Love!

Love unchanging, love e-ter-nal,

Love! Love!

Love! Love!

Love! Love!

Love! Love!

*ff.*

The musical score is written for a vocal part and a piano accompaniment. The key signature is D major (two sharps). The vocal part begins with a melodic line in the treble clef, starting on a whole note D5 and moving through a series of eighth and quarter notes. The lyrics are written below the vocal line. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The dynamic marking *ff.* (fortissimo) is used throughout the piece, indicating a loud and powerful sound. The score is divided into two systems, with the vocal part and piano accompaniment separated by a large gap. The piano part includes a variety of musical notations, including notes, rests, and accidentals.

Thrill our hearts with rap-ture, Love! un - dy - ing,

Thrill their hearts with rap - - - ture,

Thrill our hearts with rap - ture, Love! un - dy - ing,

Thrill their hearts with rap-ture, Love! un - dy - ing,

Thrill their hearts with rap - - - ture, Love! un -

Thrill their hearts with rap - ture, Love! un-dy - ing,

Thrill their hearts with rap-ture, Love un - dy - ing, Love! su -

Thrill their hearts with rap - ture, Love! un - dy - ing,

Love! un -

Love! un -

Love su - per - nal, Wide thy gold - en por - - tals o - pen

Love un - dy - ing, Love su - per - nal

Love su - per - nal, Wide thy gold - en por - - tals o - pen

Love su - per - nal, Wide thy gold - en por - tals o - pen

dy - ing Love su - per - nal, wide thy gold - en por - tals

Love su - per - nal, Wide thy gold - en por - tals o - pen

per - nal, Wide thy gold - en por - tals o - pen

Love su - per - nal, Wide thy gold - en por - tals o - pen

dy - - ing, Love su - per - nal,

The piano accompaniment at the bottom features chords in the right hand and bass lines in the left hand, with some measures circled to highlight specific harmonic structures.

We \_\_\_\_\_ will glad-ly en - ter, We \_\_\_\_\_ will gladly

Wide thy gold-en portal o - pen, They will

We \_\_\_\_\_ will glad-ly en - ter, We \_\_\_\_\_ will gladly

They will gladly en - ter, They will gladly

o - pen, They will gladly en - ter, They will

They will glad - ly gladly en - ter, They will glad - ly,

They will glad - ly en - ter, They will glad - ly,

They will gladly en - ter, They will gladly,

Wide thy gold - - en por - - - tals

en - ter, Then our hearts with thine e - mo - tion

gladly, gladly en - ter, Then their

en - ter, Then our hearts with thine e - mo - tion

en - ter, Then their hearts with

gladly en - ter, Then their hearts with thine e - mo - tion

gladly en - ter, Then their hearts with thine e - mo - tion

en - ter, Then their hearts with

en - ter, Then their hearts with

o - pen, Then their hearts with



*cresc.*

filled shall be for ev - er - more

hearts with thine e - mo - tion filled shall

filled shall be for ev - er - more

thine e - mo - tion filled shall be for

filled shall be for ev - er - more, Their

filled shall be for ev - er - more, Their

thine e - mo - tion filled shall be for

thine e - mo - tion filled shall be for

thine e - mo - tion filled shall be for

*p cresc.*

*cresc.*

Then our hearts with thine e-mo-tion filled shall be for

be Their hearts with thine e-mo-tion filled shall be for

Then our hearts with thine e-mo-tion filled shall be for

ev - - - er with thine e-mo-tion filled shall be for

hearts with thine e-mo-tion filled shall be for

hearts with thine e-mo-tion filled shall be for

ev - - - er with thine e-mo-tion filled shall be for

ev - - - er with thine e-mo-tion filled shall be for

ev - - - er with thine e-mo-tion filled, shall be, for

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

ev - er - more.

(curtain falls slowly.)

*trm*

*rit.*

End of King René's Daughter.

Detailed description: This page contains a musical score for a scene titled 'End of King René's Daughter'. It features eight vocal staves (four treble and four bass clefs) and two piano accompaniment staves. The vocal parts are arranged in four pairs, each with a treble and bass line. The lyrics 'ev - er - more.' are written below each vocal line. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like 'trm' (trill) and 'rit.' (ritardando). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number '135' is in the top right corner.